



Dear Twin

a novel by Addie Tsai

“This book is a loving subversion of the YA genre. Read it and feel your heart crack open in all the best ways.”

—Kai Cheng Thom (*Fierce Femmes and Notorious Liars*)

Poppy wants to go to college like everyone else, but her father has other ideas. Ever since her mirror twin sister, Lola, mysteriously vanished, Poppy’s father has been depressed and forces her to stick around. She hopes she can convince Lola to come home, and perhaps also procure her freedom, by sending her twin a series of eighteen letters, one for each year of their lives.

When not excavating childhood memories, Poppy is sneaking away with her girlfriend, Juniper, the only person who understands her. But negotiating the complexities of queer love and childhood trauma are anything but simple. And as a twin? That’s a whole different story.

“It is rare that a book is as equally horrifying as it is beautiful, rigorous as it is readable, quiet as it is spectacular, but that is just what Tsai has created in *Dear Twin*.”

— Kiese Laymon (*Heavy*)

Addie Tsai teaches courses in literature, creative writing, dance, and humanities at Houston Community College. She collaborated with Dominic Walsh Dance Theater on *Victor Frankenstein* and *Camille Claudel*, among others. Addie holds an MFA from Warren Wilson College and a PhD in Dance from Texas Woman’s University.

Her writing has been published in *Banango Street*, *The Offing*, *The Collagist*, *The Feminist Wire*, *Nat. Brut.*, and elsewhere. She is the Nonfiction Editor at *The Grief Diaries* and Senior Associate Editor in Poetry at *The Flexible Persona*.

Dear Twin is her first novel.

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A novel by **Addie Tsai**

ISBN: 978-1-9990588-0-7

Pub date: **November 15, 2019**

\$18.95

Information, interviews, and excerpts:

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INTERVIEW WITH ADDIE TSAI:

What was the inspiration for *Dear Twin*?

Almost eight years ago, I wrote a memoir that focused on a particular central experience in my and my twin's childhood that occurred in our adolescence and teen years. That memoir was under contract with a press but ultimately did not get published. That stillbirth gave me the opportunity to consider the complications of telling that story in the form of nonfiction, and also who I wanted to be most impacted by this story.

At the time, I was reading a lot of young adult novels, and I realized that the young adult genre would be the most appropriate form (and imagined audience) for this story, and also protect some of the people in my life who are depicted in it. So I took the central experience from that memoir and fictionalized it into a young adult story that ultimately became *Dear Twin*.

What was the most challenging thing that you ran up against during the process?

The most significant challenge was navigating between all the modes I wanted this novel to take on, the epistolary form and the traditional narrative, but also writing through the young adult format in a way that I haven't seen represented in the genre so far. It was also a challenge to figure out how to fictionalize the autobiographical in a way that would still feel true to the new world I had created.

Why should people want to read *Dear Twin*?

I wrote *Dear Twin* in order to give voice to queer Asian girls, but also teenagers who have felt invisible or lost for a multitude of reasons. I wanted to write through an emotionally complex teen character, in ways that I felt as a young person but didn't see represented in any of the young adult novels then, or even now.

Most of all, though, I wanted to give visibility to actual twins, to give a more three-dimensional view to a lived experience that is often treated as a trope in film, television, and fiction.